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VOL. 196

METALLICA

1991 - 2016

Play 8 Songs with Tab and Sound-alike Audio

The Day That Never Comes • Enter Sandman • Frantic • Fuel • King Nothing • Moth into Flame • Nothing Else Matters • The Unforgiven



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The Day That Never Comes

Music by Metallica
Lyrics by James Hetfield

Intro

Moderately ♩ = 118

*Am

Em/G

Gmaj7

mf w/ clean tone & chorus
let ring -----

T
A
B

*Chord symbols reflect overall harmony.

1.

Am

2.

Am

Em/G

let ring ----- let ring ----- w/ dist. chorus off

Gmaj7

Am

Em/G

Gmaj7

Am

Em/G Gmaj7 C

12 10 9 10 9 (9) 9 10 12 12/14 12 10 12 14 15 14 15 17

Interlude
Slightly faster ♩ = 120

Am G Esus4 C

19

Am G Esus4 C *Play 3 times*

dist. off
let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

0 2 5 4 2 0 3 2 0 0 2 0 0 5 4 2 5 3 2 5 4 0 2

Verse

2nd time, substitute Fill 1

Am G Esus4 C

1. Born to push _ you a - round, _ bet-ter just stay down. _
2. See additional lyrics

let ring ----- | let ring ----- | let ring ----- | let ring ----- | let ring -----

0 2 5 4 2 0 3 2 0 0 2 0 0 5 4 2 5 3 2 5 4 0 2

Fill 1

mf

7 5

Am G Esus4 C

— You pull — a — way, — he hits the flesh, — you hit the ground. —

let ring ————— | let ring ————— | let ring ————— | let ring ————— | let ring —

0 2 5 4 2 0 0 3 2 0 0 2 0 0 5 4 2 5 3 2 5 4 0 2

Am G Esus4 C

— Mouth so full — of lies, — tend to black your eyes. —

let ring ————— | let ring ————— | let ring ————— | let ring ————— | let ring —

0 2 5 4 2 0 0 3 2 0 0 2 0 0 5 4 2 5 3 2 5 4 0 2

Am G Esus4 C D

poco accel.

— Just keep — them closed. — Keep pray-ing, just — keep wait-ing, —

let ring ————— | let ring ————— | let ring ————— | let ring ————— | let ring ————— |

poco accel.

0 2 5 4 2 0 0 3 2 0 0 2 0 0 5 4 2 5 3 2 5 4 0 2 7 5

Chorus
Slightly faster ♩ = 124

A5 G5 E5 C5

— ah. Wait-ing for the one, — ah.

f w/ dist. let ring — | let ring — | let ring ————— |

2 2 2 2 5 5 5 5 2 2 2 2 0 0

0 0 3 0 5 5 5 5 4 2 0 0

A5 G5 E5 C5

The day that nev - er comes, _____ ah.

let ring - | let ring - | let ring ----- |

2 2 2 0 3 0 5 3 5 5 5 4 2 0 2 0 X 5 5 X 5 5 / 10

Am G Em C5

When you stand up and feel the warmth, _____ ah.

10 10 12 10 9 9 9 10 9 7 5 X 10 10 X 10 10

Am G E5 C5

But the son shine nev - er comes, _____ { no. } { ah. }

10 10 12 10 9 9 9 10 12 10 9 X 10 10 X 10 10 (10)

To Coda

Slightly slower ♩ = 120

N.C. E N.C.(G5)

No, the son shine nev - er comes. ____

P.M. ----- |

0 1 4 0 2 3 0 2 3 3 5 6 6 (6) 3 (3)

Interlude

Am

Em/G

Gmaj7

Am

D.S. al Coda

Em/G

Gmaj7

Am

⊕ Coda

Interlude

Faster ♩ = 134

E

N.C.

G5

N.C.

A5

N.C.

Slightly slower ♩ = 126

C5

N.C.

B5

N.C.

C5

E5

B5

E5

C5

E5

B5

E5

Em

B5 Bb5 Em

Play 3 times

First system of guitar music. It features a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with wavy lines indicating vibrato. The bass line is shown on a six-string guitar staff with fret numbers (0, 7, 10, 3, 2, 0, 10, 7, 10). Chords are indicated as P.M. (Power Major) and B5 Bb5 Em. The system is marked "Play 3 times".

B5 Bb5 Em

Second system of guitar music. It continues the melody and bass line from the first system. The bass line fret numbers are (7, 7, 0, 10, 7, 10, 7, 7, 0, 10, 7, 10, 9, 8, 0, 0, 0, 0, 0, 3, 3). Chords are indicated as P.M. and B5 Bb5 Em.

Bridge

Em

Bridge section of the guitar music. The melody is a simple line of eighth notes. The bass line fret numbers are (2, 2, 0, 0, 10, 7, 10, 7, 7, 0, 10, 7, 10, 7, 7, 0, 10, 7, 10). Chords are indicated as P.M. and Em. The lyrics "Love is a four - let - ter word, ____ and nev - er spo - ken here. _" are written below the melody.

B5 Bb5 Em

Final system of guitar music. The melody continues with a final note. The bass line fret numbers are (9, 8, 7, 6, 0, 0, 0, 0, 0, 0, 3, 3, 3, 2, 0, 0, 10, 7, 10, 7, 7, 0, 10, 7, 10). Chords are indicated as P.M. and B5 Bb5 Em. The lyrics "____ Love is a four - let - ter word ____ here" are written below the melody.

B5 Bb5 E5 F#5 A F#5 A

in this pris - on. I suf - fer this no long -

P.M. P.M. P.M.

7 7 0 10 7 10 9 8 0 0 0 0 0 0 4 4 0 7 (7) 4 7 (7) 4 2

F#5 A F#5 A F#5 A F#5 A A5 B5 G#5 B5

- er. I'll put an end to this, I swear. This

P.M. P.M. P.M.

4 4 0 7 4 7 (7) 4 4 0 7 (7) 4 7 (7) 4 7 9 6 9 7

C#5 A5 C#5 D5 B5 D5

I swear. The son will shine. This I swear. This I swear.

11 7 11 12 9 12 12 12 (12) 4 12 12 12 (12) 4

9 5 9 10 7 10 10 10 (10) 2 10 10 10 (10) 2

Slightly faster ♩ = 134

(E5) N.C.

This I swear,

P.M. P.M.

0 1 4 0 2 3 0 2 3 3 5 6 7 (7) 0 1 4 0 2 3 0 2 3 3 5 6

Very fast ♩ = 264

N.C.(E5)

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#). The melody is a simple, folk-like tune. The guitar line is written in a standard six-string format, with a capo indicated by a bracket and the number 7, suggesting the key of D major. The guitar part features a rhythmic pattern of eighth and sixteenth notes, with a final chord marked with an asterisk and a cross symbol.

*Place picking hand on strings.

[illegible]

Musical score for "The Eyes of the World" by Blind Willie Johnson. The score is for guitar and voice. The guitar part is in the key of D major (one sharp) and 4/4 time. It features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The voice part consists of a single line of lyrics: "The eyes of the world are looking on me, / And wondering what I'm gonna do for me." The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. The guitar part is marked with "P.M." (Palm Mute) and "D#5" (Dominant 5th). The voice part is marked with "N.C. (E5)" (No Chord, E5).

(G) (F#°) (Em) C5 E5

1. 2. B5 E5 E5 Am/C

Esus4/B E/B

Am/C Esus4/B

E/B C5 E5 B5

Slightly slower ♩ = 260

N.C.(Em)

E5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef with a key signature of one sharp (F#) and the guitar accompaniment in standard notation. The second system continues the melody and accompaniment. The guitar part includes fret numbers (0, 3, 3, 0, 7, 7, 3) and a double bar line with a repeat sign. The score is set against a background of stylized trees and a blue sky with white clouds.

B5 A5 G5 Esus4 B5 A5 G5 Esus4 A5 B5 D5 G5 E5 D5 B5 A5

9/7 7/5 5/3 0/0 9/7 7/5 5/3 0/0 7/5 9/7 7/5 7/5 7/9/5/7 7/5 7/9/5/7 7/5

B5 A5 G5 Esus4 B5 A5 G5 Esus4 A5 B5 D5 G5/D E5 G5 B5 G5

The first system of musical notation for 'The Sound of Silence' in G major. It consists of a treble clef staff with a key signature of one sharp (F#) and a bass clef staff. The treble staff contains a melody of eighth notes: B5, A5, G5, Esus4, B5, A5, G5, Esus4, A5, B5, D5, G5/D, E5, G5, B5, G5. The bass staff contains a bass line of eighth notes: 9/7, 7/5, 5/3, 0/0, 9/7, 7/5, 5/3, 0/0, 7/5, 9/7, 7/5, 7/5, 2/0, 5/3, 4/2, 5/3. The system ends with a double bar line and repeat dots.

Guitar Solo

Slightly faster ♩ = 268

B5

The first system of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, consisting of eighth and sixteenth notes, with many notes beamed together. Below the staff, there are three staves of fingerings. The first staff shows fingerings for the right hand, with numbers 1, 2, 3, and 4. The second and third staves show fingerings for the left hand, with numbers 1, 2, 3, and 4. A dashed line with an arrow pointing to the melody is labeled 'grad. bend'. Below this, there are three groups of fingerings: the first group has four '1/4' fingerings, the second group has four '3/4' fingerings, and the third group has three '1 1/2' fingerings. The first group of fingerings is followed by a bar line.

2 4 (4) 7 9 7 9 7 9

7 9 7 9 9 (9) 7 9 7 9 7 9 7 9 7 8 10 12 (12) 7 15 14

E5 8va -- steady gliss.

17 15 14 17 15 14 17 15 14 17 15 14 17 15 14 17 15 14 17 15 14 16 14 13 17 15 14 16 14 13

8va -- loco

15 14 16 14 16 14 12 14 14 (14) 12 14 12 14 12 12 13 11 12 10 11 9 10

1

8 9 7 8 6 7 4 9 7 9 7 9 9 9 8 9 8 10 10 10 10

A5

Slightly faster ♩ = 273

A#5 B5

8va-----

8 10 8 10 10 12 11 13

G5 A5

8va-----

15 13 12 13 15 13 12 13 17 15 13 15 17 15 13 15 17 15 13 15

1. 2.

F#5

8va-----

19 17 15 17 17 15 17 19 17 15 17 17 15 10 19 17 15 17 17 15 17

E5

8va-----

Outro
Am/C

Esus4/B

E/B

Slightly faster ♩ = 275

Am/C

Esus4/B

Slightly slower ♩ = 268

E/B

C5

E5

B5

1.

E5

2.

N.C.

3.

N.C.

1.

C5 B5 F5 E5 G5 F#5 E5

2.

E5 D5 F#5 D5 Db5 C5 D5 Db5 C5

Slower ♩ = 210

Faster ♩ = 268

D5 F#5 D5 Db5 C5 D5 Db5 C5 B5

Slower ♩ = 196

Faster ♩ = 268

F5 E5 G5 F#5 E5

Slower ♩ = 228

Am/C

Esus4/B

F5 E5

Slower ♩ = 190

Additional Lyrics

2. Push you 'cross that line; just stay down this time.
 Hide in yourself, crawl in yourself; you'll have your time.
 God, I'll make them pay, ah, take it back one day.
 I'll end this day; I'll splatter color on this gray.

Enter Sandman

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett

Intro

Moderately ♩ = 123

*Em A7(no3rd) Em ***A7(no3rd) Em A7(no3rd) E5

***4 2 3 1 Play 8 times Play 3 times*

mf let ring w/ clean tone f w/ dist.

TAB

0 7 5 6 5 7 0 7 5 6 5 7 0 7 5 6 5 7 2 0

*Chord symbols reflect overall harmony. ***Bass plays E, next 4 meas.
**Left-hand fingering

Play 3 times Play 3 times

P.M. P.M. P.M. P.M.

(2/0) 0 0 0 0 0 0 7 0 0 0 0 0 0 7 0 0 7 6 0 0 0 3 1

A5 E5 †Bb5 A5 E5 Bb5 A5 E5

Play 7 times

P.M. P.M. P.M. P.M. P.M. P.M.

0 0 7 6 0 0 0 3 0 0 7 6 5 0 0 3 0 0 7 6 5 0 0 2

†Bass plays E, next 8 meas.

Bb5 A5 E5 Bb5 A5 E5 Bb5 A5 G5 F#5 G5 F#5 E5

P.M. P.M. P.M. P.M.

(2/0) 2 7 6 5 0 2 2 7 6 5 0 2 2 7 6 5 0 3 0 4 0 4 5 4 2 0 2 0 2 3 2 0

Verse

F5 E5 F5 E5 G5

1. Say your prayers, lit - tle one. Don't for - get, my son, ____ to in - clude ev - 'ry - one. _

P.M. -----| P.M. -----| P.M. -----|

(2) 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 5

F#5 G5 F#5 E5 F5 E5 F5

I tuck you in, warm with - in, keep you free from sin _

P.M. -----| P.M. -----| P.M. -----|

(5) 0 4 0 4 5 4 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 3

Pre-Chorus

E5 G5 F#5 G5 F#5 F#m B7(no3rd) F#m

____ till the sand-man, he comes, ____ ah. Sleep with one _

P.M. -----| P.M. -----| P.M. let ring -----| let ring -----

2 2 2 2 2 2 2 5 0 4 0 4 5 4 2 4 3 2 4 2

B7(no3rd) F#m B7(no3rd) F#m B7(no3rd)

____ eye o - pen, grip-ping your pil - low tight. ____

P.M. let ring -| P.M. let ring -----| P.M. let ring -----| P.M. let ring -----| P.M. let ring -----|

4 2 4 2 4 2 4 2 4 2 4 2

(2) 3 2 2 3 2 2 3 2 2 3 2 2

Chorus

F#5 C5 B5 F#5 C5 B5 F#5 C5 B5 E5

Ex - it: light. ____ En - ter: night. _

4 5 4 4 5 4 5 4 2

To Coda

F#5 C5 B5 E5

Take ____ my hand. ____ We're

P.M. ----- let ring --

(2) 7 5 7 7 4 5 4 5 4 2 7 9 7 10 7 7

Interlude

G5 F#5 G5 E5 Bb5 A5 E5 Bb5 A5 E5

off to nev - er - nev - er land. ____

P.M. ----- P.M. P.M.

Bb5 A5 G5 F#5 G5 F#5 E5 Bb5 A5 E5

P.M. P.M. ----- P.M.

(2) 2 /7 6 5 0 5 0 4 0 4 5 4 2 2 /7 6 5 0 2

B \flat 5 A5 E5 B \flat 5 A5 G5 F \sharp 5 G5 F \sharp 5 E5

w/ wah 1/4 grad. bend 1/2

(2) 2 0 /7 6 5

12 12 (12) 14 12 14 14 12 14 12 14 (14) 14 14

Verse

F5 E5 F5 E5 G5

2. Some-thing's wrong; shut the light. Heav-y thoughts to - night, _____ and they aren't of Snow White. _

wah off P.M. ----- P.M. ----- P.M. -----

(14) 2 2 2 2 2 3 2 2 2 2 2 2 2 3 2 2 2 2 2 2 2 2 5

F \sharp 5 G5 F \sharp 5 E5 F5 E5 F5

_____ Dreams of war, dreams of liars, dreams of dra-gon's fire, _

P.M. ----- P.M. ----- P.M. -----

(5) 0 4 0 4 5 4 2 2 2 2 2 2 3 2 2 2 2 2 2 2 3

D.S. al Coda

E5 G5 F \sharp 5 G5 F \sharp 5 F \sharp m

_____ and of things that will bite, _____ yeah.

P.M. ----- P.M. -----

2 2 2 2 2 2 2 5 0 4 0 4 5 4 2

⊕ Coda

G5 F#5 G5 E5
 off to nev - er - nev - er land. _____ Heh, heh.
 P.M. -----
 w/ wah
 1 14 (14) 15 15 14 14
 5 0 4 0 4 5 5 2
 3 0 2 0 2 3 3 0

Guitar Solo

B♭5 A5 G5 F♯5 G5 F♯5 E5

The first system of musical notation for 'The Sound of Silence' in E major. It features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The notes are: B5 (quarter), A5 (quarter), G5 (quarter), F#5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter). The system ends with a double bar line. Below the staff, there are two rows of fret numbers. The first row shows fret numbers for the left hand: 12, 14, 14, 14, 12, 12, 12, 12, 14, 14, 14, 14, 12, 12, 12. The second row shows fret numbers for the right hand: 10, 12, 12, 12, 10, 10, 10, 10, 12, 12, 12, 12, 10, 10, 10. The fret numbers are grouped by vertical lines and some are connected by horizontal lines, indicating specific fingerings and positions.

[illegible]

B \flat 5 A5 G5 G5 F \sharp 5 F \sharp m

8va-----

B7(no3rd) F \sharp m B7(no3rd) F \sharp m

B7(no3rd) F \sharp m B7(no3rd)

F \sharp 5 C5 B5 F \sharp 5 C5 B5 F \sharp 5

*On original recording, string is bent downward to fret edge, hitting 17th fret while bent 2 steps.

Interlude

Spoken: Now I lay me down to sleep,

pray the Lord my soul to keep.

If

Spoken: Now I lay me down to sleep,

pray the Lord my soul to keep.

*A7(no3rd) Em

A7(no3rd) Em

A7(no3rd) Em

A7(no3rd) Em

*Bass plays E, next 8 meas.

I die before I wake,

pray the Lord my soul to take.

If I die before I wake,

pray the Lord my soul to take.

A7(no3rd) Em

A7(no3rd) Em

A7(no3rd) Em

A7(no3rd) F#m

Bridge

**B7(no3rd)

F#m

B7(no3rd)

F#m

B7(no3rd)

F#m

**Bass plays F#, next 8 meas.

B7(no3rd)

F#m

B7(no3rd)

F#m

B7(no3rd)

F#m

Chorus

B7(no3rd) F#m B7(no3rd) F#5 C5 B5 F#5

in your clos - et, in your head. Ex - it: light. _

P.M. -----|

C5 B5 F#5 C5 B5 E5

En - ter: night. _

P.M. -----|

F#5 C5 B5 E5 F5 F#5 C5 B5 F#5

Grain of sand. Ex - it: light. _

P.M. -----|

C5 B5 F#5 C5 B5 E5

En - ter: night. _

P.M. -----|

(4) 5 4 2 5 4 2 7 5 7 7 4 5

(2) 3 2 2 3 2 0 0 1 2 3 2 4 2

F#5 C5 B5 E5 G5 F#5 G5 E5

Take _____ my hand. _____ We're off to nev - er - nev - er land. _____

P.M. ----- | let ring -- | P.M. ----- |

4 5 4 2 0 7 9 7 10 7 7 5 0 4 0 2 5 5 2 0

Outro

E5 Bb5 A5 E5 Bb5 A5 E5

Yeah, heh, heh, heh, heh, heh, heh. Oh! _

P.M. P.M. P.M.

(2) 0 2 0 2 /7 6 5 0 2 0 2 /7 6 5 0 2 0

Bb5 A5 E5 Bb5 A5 E5 Bb5 A5 E5

Ah, yeah, _ yeah. _____

P.M. P.M. P.M.

(2) 0 2 /7 6 5 0 2 0 2 /7 6 5 0 2 0 2 /7 6 5 0 2 0

Bb5 A5 E5 Bb5 A5 G5 F#5 G5 F#5 Em

Oh, _____ whoa. _____

P.M. P.M. P.M. ----- |

(2) 0 2 /7 6 5 0 2 0 2 /7 6 5 0 5 3 0 4 0 4 5 4 2 0

*A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em

Voc. Fig. 1 *Whispered: (We're*

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

(2) 0 /7 6 5 0 0 3 0 0 /7 6 5 0 0 3 0 0 /7 6 5 0 0 3

*Bass plays E till fade.

A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em

Take _____ my hand. _____

off to nev - er - nev - er land.) _____

P.M. --| P.M. --| P.M. --| P.M. -----| P.M. --| P.M. -----|

0 0 /7 6 5 0 0 3 0 0 /7 6 0 0 0 3 0 0 /7 6 0 0 0 3

Bkgd. Voc.: w/ Voc. Fig. 1, till fade

A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em

Take _____ my hand. _

P.M. --| P.M. -----| P.M. --| P.M. -----| P.M. --| P.M. -----|

0 0 /7 6 0 0 0 3 0 0 /7 6 0 0 0 3 0 0 /7 0 0 0 0 0 0

A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em

P.M. ---| P.M. -----| P.M. -----| P.M. -----|

0 0 /7 0 0 0 0 0 0 0 0 /7 0 0 0 0 0 0 0 0 /7 0 0 0 0 0 0 0 0

A7(no3rd) Em A7(no3rd) Em

mf let ring -----
w/ slight dist.

Begin fade

A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em

-1/2 -1
w/ bar - -
-1/2 -1

A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em

w/ bar

A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em

let ring -----

Gtr. tacet *Fade out*

A7(no3rd) Em A7(no3rd) Em A7(no3rd) Em

Frantic

Words and Music by James Hetfield, Lars Ulrich, Kirk Hammett and Bob Rock

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately fast ♩ = 162

D5

Play 7 times

Play / times

f
w/ dist.
P.M. -----|

P.M. -----|

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

N.C.

Play 8 times

Play 8 times

N.C.

Play 3 times

Play 3 times

mf
dist. off

P.M. -----|

f
w/ dist.

18 15 0 17 17 17 | 18 15 0 0 0 0 0 0 | 18 15 0 17 17 17

1., 2., 3.

D5

D5

P.M. -----|

18 15 0 17 17 17 | 18 15 0 17 17 17 | 18 15 0 0 0 0 0 0 0 0

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F5 E5 Ab5 F5 D5 Ab5 F5 D5

deal with what I should-n't know? Could I have my wast - ed days back? Would

P.M. -----| P.M. -----| P.M. -----|

3 3 3 2 2 2 2 X
3 3 3 2 2 2 2 X
3 3 3 2 2 2 2 X

6 3 0 0 0 0 0 0 6 3 0 0 0 0 0 0

Pre-Chorus

N.C.

Ab5 F5 D5 Ab5 F5 D5

I use them to get back on track?

P.M. -----| P.M. steady gliss. -----| mf dist. off

6 3 0 0 0 0 0 0 6 3 0 0 2 10 17 18 15 0 17 17 17

You live it or lie it! You live it or lie it! (You

f w/ dist.

18 15 0 17 17 17 18 15 0 17 17 17 18 15 0 17 17 17

(D5)

live it or lie it! You live it or lie it! My life - style de -

mf dist. off f w/ dist. P.M. -----|

18 15 0 17 17 17 18 15 0 17 17 17 0 0 0 0 0 0 0 0

_____ This search _ goes _ on. _____

1. This search _ goes _ on. _
 2. On and _ on. _
 3. On and _ on. _____

N.C.

_____ Fran - tic, }
 _____ Fran - tic, tick, tick, } tick, tick, tick, tock. Fran - tic, tick, tick, tick, tick, tick, tock.
 _____ Tick, tick, tick, }

f
 w/ dist.
 w/ pick

P.M. ----| P.M. ----| P.M. ----|

15/18 18 15 17 17 0 0 0 15/18 18 15 17 17 0 0 0 18 18 15 17 17 0 0 0 18 18 15 17 17 12 12

To Coda 1 ⊕
 To Coda 2 ⊕

_____ Fran - tic, tick, tick, tick, tick, tick, tock. Fran - tic, tick, tick, tick, tick, tick, tock.

P.M. ----| P.M. ----| P.M. ----|

15/18 18 15 17 17 0 0 0 15/18 18 15 17 17 0 0 0 18 18 15 17 17 0 0 0 18 18 15 17 17 12 12

Interlude

N.C.

1.

D5

P.M. -----|

18 15 0 17 17 17 18 15 0 17 17 17 18 15 0 17 17 17 18 15 0 0 0 0 0 0 0

2.

D.S. al Coda 1

⊕ **Coda 1**

Interlude

N.C.

Play 12 times

D5

2. I've

P.M. -----|

18 15 0 0 0 0 0 0

Play 12 times

P.M. -----| P.M. -----|

6 0 3 0 5 0

0 0 0 0 0 0 0 0 0 0 0 0

Bridge

N.C.

Do I have the strength to know how I'll go? ____

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0 18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 0

Can I find it in - side to deal with what I should - n't know? ____

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0 0

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0 18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 0

First system of musical notation. The vocal line is in B-flat major (one flat) and contains four measures of eighth-note patterns. The guitar line consists of two staves: the top staff has four measures labeled "P.M." with dashed lines, and the bottom staff shows fret numbers: 18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 0 in the first half, and 18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0 0 in the second half.

Second system of musical notation. The vocal line includes the lyrics "Do I have the strength to know how I'll go? ____" and contains two measures of eighth-note patterns. The guitar line has two staves: the top staff has four measures labeled "P.M." with dashed lines, and the bottom staff shows fret numbers: 18 0 17 0 0 0 0 0 17 0 0 0 0 0 0 0 0 in the first half, and 18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 0 in the second half.

Third system of musical notation. The vocal line includes the lyrics "Can I find it in - side to deal with what I should - n't know? ____" and contains two measures of eighth-note patterns. The guitar line has two staves: the top staff has four measures labeled "P.M." with dashed lines, and the bottom staff shows fret numbers: 18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 0 in the first half, and 18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 0 in the second half.

Fourth system of musical notation. The vocal line is empty. The guitar line has two staves: the top staff has four measures labeled "P.M." with dashed lines, and the bottom staff shows fret numbers: 18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 0 in the first half, and 18 0 15 0 0 0 0 0 17 0 0 0 0 0 0 0 0 in the second half.

(F5)

ris - ing tide It's all the same.) that push - es to the oth - er side.

P.M. -----|

0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3

⊕ Coda 2

Outro

Slower ♩ = 122

D5

Play 4 times

P.M. --|

0 0 0 0 0 0 0 0 0 0 0 12 12 12 10 12 12 0 0 12 (12) 10 12 10 12 12

Play 4 times

0 0 12 12 12 10 12 12 0 0 12 (12) 10 12 10 12 10 12 10 12 12 0 0 12 (12) 10 12 10 12 12

Additional Lyrics

2. I've worn out always being afraid, an endless stream of fear that I've made.
Treading water full of worry, this frantic, tick, tick, talk of hurry.
Do I have the strength to know how I'll go?
Can I find it inside to deal with what I shouldn't know?
Worn out always being afraid, an endless stream of fear that I've made.

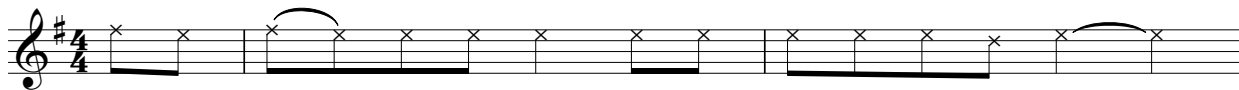
Fuel

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro
Fast ♩ = 214

N.C.



Gim - me fuel, ___ gim - me fire, gim - me that which I de - sire. ___

(Em)



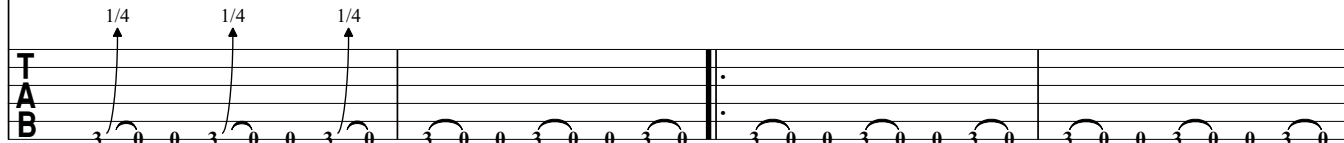
Ooh. ___

Whispered: Sh - ahh. ___
Yeah. ___



f
w/ dist.

sim.

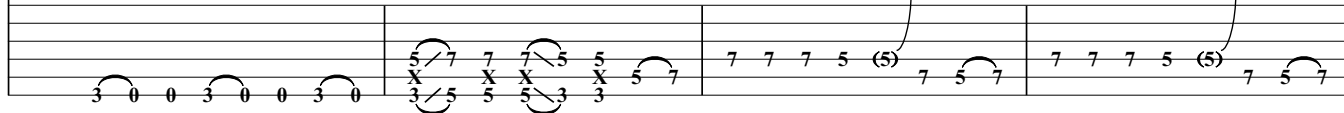


(A5)

(Em)



(A5)



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(Em)

Yeah. _____

1/4 1/4

*Sing 1st time only.

Verse

E5

G5

E5

1. Turn on, I _____ see red. _____ A -
2. See additional lyrics

1/4 1/4

B5 Bb5 A5

dren - a - line, crash and crack _____ my head. _____ Ni - tro Junk - ie, paint _____ me dead. _____

N.C.(A5)

And I see _____ red. _____

1/4 1/4 1/4 1/4

(Em) E5 G

A hun-dred plus _ through black and white, _____

w/ wah let ring -----

E5 B5

ah. _____ War-horse, war - head,

1/4 1/4 1/4 1/4

Bb5 A5 N.C.(A5)

fuck 'em, man. _ White - knuck-le tight _____

wah off

(Em)

through black and _ white. _____

1/4 1 3

Chorus

(A5)

N.C.(E5)

Ooh, _____ on I burn. _

Voc. Fig. 1

(Ooh, _____ on I burn. _

*Harm. ----- | P.M. P.M. - | P.M. P.M. - |

3 0 0 3 0 0 3 0 0 2.7 3.2 4 4 5 7 7 7 5 0 7 7 0 0 7 5 0 7 7 0 0

*Touch string lightly while sliding fret hand.

(A5)

(G6)

Fuel is pump-ing en - gines, _____ burn-ing hard, _

P.M. P.M. - | P.M. P.M. - | P.M. P.M. - | P.M. P.M. - |

7 5 5 7 7 5 5 7 5 5 7 7 0 0 7 5 3 7 7 3 3 7 5 3 7 7 3 5

(A5)

(Em)

loose and clean. _____ And on I burn, _

Ooh, _____ and on I burn.) _

P.M. P.M. - | P.M. P.M. - | P.M. P.M. - | P.M. P.M. - |

7 5 5 7 7 5 5 7 5 5 7 7 0 0 7 5 0 7 7 0 0 7 5 0 7 7 0 0

(A7(no3rd)) (C)

churn - ing my di - rec - tion. _____ Quench my

End Voc. Fig. 1

P.M. P.M. - 1 P.M. P.M. - 1 P.M. P.M. - 1 P.M. P.M. - 1

7 5 5 7 7 5 5 7 5 8 8 8 8 8 10

1.

(D) (Em)

thirst with _ gas - o - line. _____ So gim-me

P.M. P.M. - 1

9 7 10 9 9 10 10 9 7 9 9 9 3 0 0 3 0 0 3 0 3 0 0 3 0 0 3 0

Interlude

E5 N.C. N.C.(Em)

fuel, _ gim-me fire, gim-me that which I de - sire. _

2 0 3 0 0 3 0 0 3 0 3 0 0 3 0 0 3 0

2. (Em) E5 N.C.

gas - o - line. So gim-me fuel, _ gim-me fire, gim-me

Interlude

Gtr. tacet N.C.

that which I de - sire. Ooh, yeah, heh.

A5/E G5 E5 A5/E G5 E5 G5

P.M. ----- P.M. ----

A5/E G5 E5 A5/E G5 E5 G5

P.M. ----- P.M. ----

A5 G5 E5 G5 E5 A5 G5 E5 G5

Play 3 times

grad. bend 1/4 1/2

A5 G5 E5 G5 E5 A5 G5 E5 G5

14 14 14 12 (12) 12 14 12 14 14 14 14 12 (12) 12 14 12 (12) 12 14

N.C.(A5)

14 14 14 12 (12) 14 12 14 14 14 14 12 (12) 14 12 14 14 14 14 12 (12) 14 12 14

Guitar Solo
N.C.(Em)

White - knuck - le tight. _____

grad. bend let ring ----- 8va --

14 (14) 12 14 (14) 12 14 (14) 12 15 15 15 15 (15) 15

(A5) (Em)

8va ----- loco

15 15 14 15 14 15 14 12 12 12 12 14 14 12 14 16 15

(A5)

8va -----

15 14 16 14 14 16 14 15 17 14 15 17 17 17 (17)

G5
loco

A5 **G5**

F#5 **F5** **N.C.(Em)**

(A5)

Bridge
E5 **A5**

Voc. Fig. 2
(On and on and on and on. Gim-me

G5 A5

fuel, ah. End Voc. Fig. 2
On and on and on. Give me

Bkgd. Voc.: w/ Voc. Fig. 2

E5 A5

fi - re, my de -

C5 D5

si - re, ah.

Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 2 (2 times)

N.C.(E5)

(A5)

Ooh, on I burn. Fuel is pump - ing en -

(G6) (A5)

- gines, burn-ing hard, loose and

(Em) (A7(no3rd))

clean. And on and on, churn - ing my di - rec -

(C) (D)

- tion. Quench my thirst with gas - o - line,

(Em) E5 N.C.

ah. Gim-me fuel, gim-me fire, gim-me that which I de - sire.

Outro

N.C.(Em)

Ooh! _____

(A5)

Am7

N.C.(E5)

On I _____ burn. _____

grad. bend -----

Additional Lyrics

2. Turn on beyond the bone.
 Swallow future, spit out home.
 Burn your face upon the chrome.
 Yeah, oh, yeah.
 Take the corner, join the crash, ah.
 Headlights, (headlines), headlines,
 Another junkie lives too fast.
 Yeah, lives way too fast, (fast), fast, (fast), fast, (fast), whoa.

King Nothing

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett

Tune down 1/2 step:
(low to high) Eb-Ab-Db-Gb-Bb-Eb

Intro

Moderately ♩ = 112

(Guitar & hi-hat) **11** (Bass enters) *N.C.(Em)

fade in

*Chord symbols reflect overall harmony.

(Bb5) (A5) (Em) (Bb5) (A5) (Em) (Bb5) (A5)

mf w/ dist. *mf* *f* *mf* grad. bend *mf* grad. release

TAB

**Swell & fade w/ vol. knob throughout.

(Em) (Bb5) (A5) (Em) (Bb5) (A5)

grad. release *f* P.M. 1/4 P.M. let ring - - let ring - -

(Em) (Bb5) (A5) (Em)

Play 3 times

P.M. P.M. 1/4 P.M. let ring - - let ring - - P.M. P.M. 1/4

(Bb5) (A5) (Em) (Bb5) (A5)

Play 3 times

P.M. let ring - - - - - 1/2

Verse

E5 G5 E5 Bb5 A5 E5 G5 E5 Bb5 A5 E5 G5 E5 Bb5 A5 E5

1. Wish I may, ___ wish I might have this I wish to - night. ___ Are you sat -

P.M. - | P.M. - | P.M. - |

G5 E5 Bb5 A5 G5 E5 G5 E5 Bb5 A5 E5 G5 E5 Bb5 A5 E5

is - fied? ___ Ah. Dig for gold, ___ dig for fame, ___ you dig to make your name. ___

P.M. - | 1/2 1/2

G5 E5 Bb5 A5 E5 G5 E5 Bb5 A5 G5 Am

___ Are you pac - i - fied? ___ Ah. All the wants -

1/2 1/2 let ring -----

Eb5 Am Eb5

___ you waste, ___ all the things ___ you've chased. ___

let ring ----- steady gliss.

(5) 7 8 8 8 0 / 7 7 5 7 5 7 (7) 5 7 7 10 10

E5

- ger but there's no one a - round. Just want one thing, just to play the king, -

P.M. -----

1 1/2 1

2 2 2 2 2 3 (3) 3 (3) 2 2 0 3 3 3 3

Musical notation for the guitar solo, including a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes a solo line with a key signature change to one flat (Bb) and a wavy line indicating a flanger effect. The lyrics "but the cas-tle's crum - bled and you're left with just a name. Where's your crown, King" are written below the staff.

N.C.(Em)

N.C.(Em) (Bb5) (A5) (Em)

Noth - ing? Ah.

flanger off P.M. P.M. 1/4 5 7 P.M. let ring P.M. P.M. 1/4 5 7

0 5 6 7 0 /7 5 7 0 /7 5 7 8 7 7 0 5 6 7 0 /7 5 7

Pre-Chorus

G5 E5 Bb5 A5 E5 G5 E5 Bb5 A5 G5 Am

Are you pac - i - fied? Ah. All the wants -

P.M. P.M. let ring -----

Eb5 Am Eb5

you waste, all the things you've chased.

let ring ----- 1 steady gliss.

(5) 7 0 8 8 8 8 0 / 7 7 5 7 5 7 (7) 5 7 7 10 10

Chorus

E5 C Bsus4

Then it all crash-es down, and you break your crown, and you point your fin -

P.M. let ring ----- P.M. let ring -----

A5 E5 C/G

- ger but there's no one a - round. Just want one thing, just to play the king, -

P.M. -- grad. bend 1 1/2 1 P.M. P.M.

2 2 2 2 3 5 4 4 4 4 2 2 2 2 3 3 3 3 0 0 0 0 3 3 3 3 0 3

Bsus4/F# F#sus4 N.C.

but the cas-tle's crum - bled and you're left with just a name. Where's your crown, King

P.M. -----

w/ flanger

Guitar Solo

N.C.(Em)

(Bb5)

(A5)

Noth - ing? Ah. Dow,

w/ wah flanger off

loco

(Em)

(Bb5)

(A5)

noth - ing. Come on, where's your

loco

(Em)

(Bb5)

(A5)

crown?

loco

The first system of the musical score for "The Sound of Silence" is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a 3/4 time signature. The first measure is a half note G4, followed by a quarter note A4, and then a half note B4. The second measure is a half note C5, followed by a quarter note D5, and then a half note E5. The third measure is a half note F#5, followed by a quarter note G5, and then a half note A5. The fourth measure is a half note B5, followed by a quarter note C6, and then a half note D6. The fifth measure is a half note E6, followed by a quarter note F#6, and then a half note G6. The sixth measure is a half note A6, followed by a quarter note B6, and then a half note C7. The seventh measure is a half note D7, followed by a quarter note E7, and then a half note F#7. The eighth measure is a half note G7, followed by a quarter note A7, and then a half note B7. The ninth measure is a half note C8, followed by a quarter note D8, and then a half note E8. The tenth measure is a half note F#8, followed by a quarter note G8, and then a half note A8. The eleventh measure is a half note B8, followed by a quarter note C9, and then a half note D9. The twelfth measure is a half note E9, followed by a quarter note F#9, and then a half note G9. The thirteenth measure is a half note A9, followed by a quarter note B9, and then a half note C10. The fourteenth measure is a half note D10, followed by a quarter note E10, and then a half note F#10. The fifteenth measure is a half note G10, followed by a quarter note A10, and then a half note B10. The sixteenth measure is a half note C11, followed by a quarter note D11, and then a half note E11. The seventeenth measure is a half note F#11, followed by a quarter note G11, and then a half note A11. The eighteenth measure is a half note B11, followed by a quarter note C12, and then a half note D12. The nineteenth measure is a half note E12, followed by a quarter note F#12, and then a half note G12. The twentieth measure is a half note A12, followed by a quarter note B12, and then a half note C13. The twenty-first measure is a half note D13, followed by a quarter note E13, and then a half note F#13. The twenty-second measure is a half note G13, followed by a quarter note A13, and then a half note B13. The twenty-third measure is a half note C14, followed by a quarter note D14, and then a half note E14. The twenty-fourth measure is a half note F#14, followed by a quarter note G14, and then a half note A14. The twenty-fifth measure is a half note B14, followed by a quarter note C15, and then a half note D15. The twenty-sixth measure is a half note E15, followed by a quarter note F#15, and then a half note G15. The twenty-seventh measure is a half note A15, followed by a quarter note B15, and then a half note C16. The twenty-eighth measure is a half note D16, followed by a quarter note E16, and then a half note F#16. The twenty-ninth measure is a half note G16, followed by a quarter note A16, and then a half note B16. The thirtieth measure is a half note C17, followed by a quarter note D17, and then a half note E17. The thirty-first measure is a half note F#17, followed by a quarter note G17, and then a half note A17. The thirty-second measure is a half note B17, followed by a quarter note C18, and then a half note D18. The thirty-third measure is a half note E18, followed by a quarter note F#18, and then a half note G18. The thirty-fourth measure is a half note A18, followed by a quarter note B18, and then a half note C19. The thirty-fifth measure is a half note D19, followed by a quarter note E19, and then a half note F#19. The thirty-sixth measure is a half note G19, followed by a quarter note A19, and then a half note B19. The thirty-seventh measure is a half note C20, followed by a quarter note D20, and then a half note E20. The thirty-eighth measure is a half note F#20, followed by a quarter note G20, and then a half note A20. The thirty-ninth measure is a half note B20, followed by a quarter note C21, and then a half note D21. The fortieth measure is a half note E21, followed by a quarter note F#21, and then a half note G21. The forty-first measure is a half note A21, followed by a quarter note B21, and then a half note C22. The forty-second measure is a half note D22, followed by a quarter note E22, and then a half note F#22. The forty-third measure is a half note G22, followed by a quarter note A22, and then a half note B22. The forty-fourth measure is a half note C23, followed by a quarter note D23, and then a half note E23. The forty-fifth measure is a half note F#23, followed by a quarter note G23, and then a half note A23. The forty-sixth measure is a half note B23, followed by a quarter note C24, and then a half note D24. The forty-seventh measure is a half note E24, followed by a quarter note F#24, and then a half note G24. The forty-eighth measure is a half note A24, followed by a quarter note B24, and then a half note C25. The forty-ninth measure is a half note D25, followed by a quarter note E25, and then a half note F#25. The fiftieth measure is a half note G25, followed by a quarter note A25, and then a half note B25. The fifty-first measure is a half note C26, followed by a quarter note D26, and then a half note E26. The fifty-second measure is a half note F#26, followed by a quarter note G26, and then a half note A26. The fifty-third measure is a half note B26, followed by a quarter note C27, and then a half note D27. The fifty-fourth measure is a half note E27, followed by a quarter note F#27, and then a half note G27. The fifty-fifth measure is a half note A27, followed by a quarter note B27, and then a half note C28. The fifty-sixth measure is a half note D28, followed by a quarter note E28, and then a half note F#28. The fifty-seventh measure is a half note G28, followed by a quarter note A28, and then a half note B28. The fifty-eighth measure is a half note C29, followed by a quarter note D29, and then a half note E29. The fifty-ninth measure is a half note F#29, followed by a quarter note G29, and then a half note A29. The sixtieth measure is a half note B29, followed by a quarter note C30, and then a half note D30. The sixty-first measure is a half note E30, followed by a quarter note F#30, and then a half note G30. The sixty-second measure is a half note A30, followed by a quarter note B30, and then a half note C31. The sixty-third measure is a half note D31, followed by a quarter note E31, and then a half note F#31. The sixty-fourth measure is a half note G31, followed by a quarter note A31, and then a half note B31. The sixty-fifth measure is a half note C32, followed by a quarter note D32, and then a half note E32. The sixty-sixth measure is a half note F#32, followed by a quarter note G32, and then a half note A32. The sixty-seventh measure is a half note B32, followed by a quarter note C33, and then a half note D33. The sixty-eighth measure is a half note E33, followed by a quarter note F#33, and then a half note G33. The sixty-ninth measure is a half note A33, followed by a quarter note B33, and then a half note C34. The seventieth measure is a half note D34, followed by a quarter note E34, and then a half note F#34. The seventy-first measure is a half note G34, followed by a quarter note A34, and then a half note B34. The seventy-second measure is a half note C35, followed by a quarter note D35, and then a half note E35. The seventy-third measure is a half note F#35, followed by a quarter note G35, and then a half note A35. The seventy-fourth measure is a half note B35, followed by a quarter note C36, and then a half note D36. The seventy-fifth measure is a half note E36, followed by a quarter note F#36, and then a half note G36. The seventy-sixth measure is a half note A36, followed by a quarter note B36, and then a half note C37. The seventy-seventh measure is a half note D37, followed by a quarter note E37, and then a half note F#37. The seventy-eighth measure is a half note G37, followed by a quarter note A37, and then a half note B37. The seventy-ninth measure is a half note C38, followed by a quarter note D38, and then a half note E38. The eightieth measure is a half note F#38, followed by a quarter note G38, and then a half note A38. The eighty-first measure is a half note B38, followed by a quarter note C39, and then a half note D39. The eighty-second measure is a half note E39, followed by a quarter note F#39, and then a half note G39. The eighty-third measure is a half note A39, followed by a quarter note B39, and then a half note C40. The eighty-fourth measure is a half note D40, followed by a quarter note E40, and then a half note F#40. The eighty-fifth measure is a half note G40, followed by a quarter note A40, and then a half note B40. The eighty-sixth measure is a half note C41, followed by a quarter note D41, and then a half note E41. The eighty-seventh measure is a half note F#41, followed by a quarter note G41, and then a half note A41. The eighty-eighth measure is a half note B41, followed by a quarter note C42, and then a half note D42. The eighty-ninth measure is a half note E42, followed by a quarter note F#42, and then a half note G42. The ninetyth measure is a half note A42, followed by a quarter note B42, and then a half note C43. The ninety-first measure is a half note D43, followed by a quarter note E43, and then a half note F#43. The ninety-second measure is a half note G43, followed by a quarter note A43, and then a half note B43. The ninety-third measure is a half note C44, followed by a quarter note D44, and then a half note E44. The ninety-fourth measure is a half note F#44, followed by a quarter note G44, and then a half note A44. The ninety-fifth measure is a half note B44, followed by a quarter note C45, and then a half note D45. The ninety-sixth measure is a half note E45, followed by a quarter note F#45, and then a half note G45. The ninety-seventh measure is a half note A45, followed by a quarter note B45, and then a half note C46. The ninety-eighth measure is a half note D46, followed by a quarter note E46, and then a half note F#46. The ninety-ninth measure is a half note G46, followed by a quarter note A46, and then a half note B46. The hundredth measure is a half note C47, followed by a quarter note D47, and then a half note E47. The hundred-first measure is a half note F#47, followed by a quarter note G47, and then a half note A47. The hundred-second measure is a half note B47, followed by a quarter note C48, and then a half note D48. The hundred-third measure is a half note E48, followed by a quarter note F#48, and then a half note G48. The hundred-fourth measure is a half note A48, followed by a quarter note B48, and then a half note C49. The hundred-fifth measure is a half note D49, followed by a quarter note E49, and then a half note F#49. The hundred-sixth measure is a half note G49, followed by a quarter note A49, and then a half note B49. The hundred-seventh measure is a half note C50, followed by a quarter note D50, and then a half note E50. The hundred-eighth measure is a half note F#50, followed by a quarter note G50, and then a half note A50. The hundred-ninth measure is a half note B50, followed by a quarter note C51, and then a half note D51. The hundred-tieth measure is a half note E51, followed by a quarter note F#51, and then a half note G51. The hundred-first measure is a half note A51, followed by a quarter note B51, and then a half note C52. The hundred-second measure is a half note D52, followed by a quarter note E52, and then a half note F#52. The hundred-third measure is a half note G52, followed by a quarter note A52, and then a half note B52. The hundred-fourth measure is a half note C53, followed by a quarter note D53, and then a half note E53. The hundred-fifth measure is a half note F#53, followed by a quarter note G53, and then a half note A53. The hundred-sixth measure is a half note B53, followed by a quarter note C54, and then a half note D54. The hundred-seventh measure is a half note E54, followed by a quarter note F#54, and then a half note G54. The hundred-eighth measure is a half note A54, followed by a quarter note B54, and then a half note C55. The hundred-ninth measure is a half note D55, followed by a quarter note E55, and then a half note F#55. The hundred-tieth measure is a half note G55, followed by a quarter note A55, and then a half note B55. The hundred-first measure is a half note C56, followed by a quarter note D56, and then a half note E56. The hundred-second measure is a half note F#56, followed by a quarter note G56, and then a half note A56. The hundred-third measure is a half note B56, followed by a quarter note C57, and then a half note D57. The hundred-fourth measure is a half note E57, followed by a quarter note F#57, and then a half note G57. The hundred-fifth measure is a half note A57, followed by a quarter note B57, and then a half note C58. The hundred-sixth measure is a half note D58, followed by a quarter note E58, and then a half note F#58. The hundred-seventh measure is a half note G58, followed by a quarter note A58, and then a half note B58. The hundred-eighth measure is a half note C59, followed by a quarter note D59, and then a half note E59. The hundred-ninth measure is a half note F#59, followed by a quarter note G59, and then a half note A59. The hundred-tieth measure is a half note B59, followed by a quarter note C60, and then a half note D60. The hundred-first measure is a half note E60, followed by a quarter note F#60, and then a half note G60. The hundred-second measure is a half

Am Eb5 Am

8va

*Wah notation: ○ = bass (toe up); + = treble (toe down)

Eb5 N.C. E5 G5 E5 Bb5 A5 E5

Huh!

8va

loco

+ o + > o +

(17) 17 17 19 17 19 19

1

1 1/2

sim.

grad. bend

1

12 12 15 12 15 12 15 12 15 12 15 12

3 3 3

E5

+

wah off

$$\text{N.C.}(\text{Em})$$

(Bb5)

(A5)

(Em)

mf let ring -
w/ flanger

 $\frac{1}{2}$

(B5) (A5)

N.C.(Em)

(B5) (A5)

let ring

 $\frac{1}{2}$

(Em)

(Bb5)

(A5)

(Em)

let ring

1/2 .

(Bb5) (A5) (Em) (Bb5) (A5)

want it now. I want it all and I don't care how, ah.

let ring -

1/2

16 0 16 0 16 0 16 0 16 0 16 0 16 0 16 0 16 0 16 0

(Em) (Em7) (Em6)

Care - ful what you wish. Care - ful what

w/ slight dist.
flanger off
let ring throughout

0 3/5 0 3 0 3/5 2 0 2 1/2 (2)

0 3 2

(Fmaj7/E) (Em) (Em7)

you say. Care - ful what you wish; you may re - gret it. Care - ful

1 0 1 3/5 3 3/5 3 5/3 0 3 3 0

1 1 3 1 0 3

(Em6) (Fmaj7/E) E5

what you wish; you just might get it. Then it all crash-es down,

f w/ dist. steady gliss. P.M.

0 2 1/2 (2) 2 0 1 0 1

2 2 1 17 0 2 2 2 0 0 0

C Bsus4 A5

and you break your crown, and you point your fin - ger but there's no one a - round. _

P.M. let ring ----- P.M. P.M. ----- 1 1

E5 C/G Bsus4/F#

Just want one thing, just to play the king, but the cas - tle's crum -

P.M. P.M. ----- let ring -----

Fsus4 N.C. E5

- bled and you're left with just a name. Where's your crown, King Noth - ing? _____

P.M. ----- w/ flanger 13 16 13 16 13 16 13 16 flanger off

1 1 1 1 3 3 3 3 2 2 0

Outro E5

Ah. Noth - ing.

steady gliss. P.M. P.M. 1/4 P.M. 1/4 let ring ----- let ring -----

(2/2) X X 15 X X 15 0 0 6 7 0 7 5 7 0 7 5 7 8 7

N.C.(Em) (Bb5) (A5) (Em)

Mm, _ no, _ you're just noth - ing, _ ah.

(Bb5) (A5) (Em)

Where's your crown, _ King Noth - ing? _ Ah.

(Bb5) (A5) (Em) *rit.* (Bb5) (A5)

No, _ you're just noth - ing, _ ab - so -

Freely

E5

lute - ly noth - ing. Off to nev - er - nev - er land, _ ah.

Moth into Flame

Words and Music by James Hetfield and Lars Ulrich

Intro
Fast ♩ = 167

E5

f
w/ dist.

TAB

5/9 10 9 7

5/9 12 9 7

2 0

2 0

5/9 10 9 7

3/7 8 7 5 7

D5

(7) 10 7 5 7

8 7 5 7

10 9 7 5 3

9 7 7 5 3

Slightly faster ♩ = 177
N.C.(E5)

P.M.

P.M.

0 0 0 0 0 0 0 0 0 0 1 0 0 0 0 0 1 0 0 0 1 0 0 0

1 0 0 0 0 0 1 0 0 0 1 0 0 0 0 0 0 0 0 0 1 0 0 0 5 6 5 7 8

E5 F5 E5 F5 E5 F5 E5

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

7 0 0 2 0 0 3 3 2 0 0 2 0 0 3 3 2 0 0 2 0 0 3 3 2 0 0 5 6 5 7 8

Verse
N.C.(E5)

1. Blacked out, pop queen, am-phet - a - mine. The screams crashed in - to si -

P.M. - - - - -

0 0 0 0 0 0 0 0 1 0 0 0 0 1 0 0 1 0 0 1 0 0 1 0 0 0 0 0 0 0

- lence. Tapped out, doused in the gas - o - line, the

P.M. - - - - - P.M. - - - - -

1 0 0 0 5 6 5 7 8 0 0 0 0 0 0 0 0 1 0 0 0 0 1 0 0 1 0 0

high times go - ing time - less. Dec - a - dence, death

P.M. - - - - - P.M. - - - - -

1 0 0 0 0 0 0 0 1 0 0 0 5 6 5 7 8 0 0 0 0 0 0 0 0 0 0

___ of the in - no - cence. The path - way starts to spi - ral. ___

P.M. -----|

1 0 0 0 0 1 0 0 1 0 0 1 0 0 0 0 0 0 0 1 0 0 0 5 6 5 7 8

In - fa - my all ___ for pub - lic - i - ty, de - struc - tion go - ing vi -

P.M. -----|

0 0 0 0 0 0 0 0 0 1 0 0 0 0 1 0 0 1 0 0 1 0 0 0 0 0 0 0 0

Pre-Chorus
Slightly faster ♩ = 180
N.C.(E5)

- ral. ___ Light it up, ah, ___ light it up. An -

P.M. -----| P.M. -----| P.M. -----|

1 0 0 0 5 6 5 7 8 7 0 0 0 0 0 0 0 0 0 7 8 5 7 0 0 0 0 0 0 0 0 0 7 8 5

D5/A B5 N.C.(E5)

oth - er hit e - ras - es all the pain. Bul - let - proof, ah, ___

P.M. P.M. -----| P.M. -----|

7 3 5 4 0 4 4 0 2 2 0 0 0 0 0 0 0 0 0 7 8 5 7 0 0 0 0 0 0 0 0 0 7 8 5

D5/A B5 N.C.(E5)

kill the truth.
tell the truth.
no ex - cuse.

You're fall-ing, but you think you're fly-ing high, high a -

P.M. -----| P.M. P.M. -----|

7 0 0 0 0 0 0 0 0 / 7 8 5 7 3 5 4 0 4 4 0 2 2 0 0 0 0 0 0 0 0 0 / 8 8

Interlude

A5 G5

gain. _____

7 10 12 10 9 12 9 10 9 (9) 7 10 12 10 9

3rd time, substitute Fill 1

A5

(9) 12 9 10 (10) 7 10 12 10 9 12 9 10 9

Fill 1

3 3 3 3

(9) 12 9 10 9 (9) 7 0 9 7 0 9 6 0 7 6 0 7

4 0 5 4 0 5 2 0 2 0 0 2 (2)

G5

G5

A5

G5

E5

N.C.

Se - duced by fame, a moth in - to the

P.M. -----| P.M. -----| P.M. -----|

0 0 0 0 0 0 0 0 0 0 / 7 8 5 7 0 0 0 0 9 7 0 0 0 0 9 7 5 6 5 7 8

Interlude

E5 F5 E5 F5 E5 F5 E5

flame.

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

2 2 2 2 3 3 2 2 2 2 3 3 2 2 2 2 3 3 2 2 2 2 3 3 2 2 0 0 5 6 5 7 8

To Coda 2 

F5 E5 F5 E5 F5 E5

P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

7 0 0 2 0 0 3 3 2 0 0 2 0 0 3 3 2 0 0 2 0 0 3 3 2 0 0 5 6 5 7 8

Verse

N.C.(E5)

2. Twist - ed, back - stab - bing, wick - ed, the de - lu - sion ab - so - lu -

P.M. -----|

0 0 0 0 0 0 0 0 1 0 0 0 0 1 0 0 1 0 0 1 0 0 0 0 0 0 0 0

tion. _ Per - jur - er, fame _ is the mur - der - er, se -

P.M. -----| P.M. -----|

1 0 0 0 5 6 5 7 8 0 0 0 0 0 0 0 0 1 0 0 0 0 1 0 0 1 0 0

D.S. al Coda 1

Coda 1

duced you in - to ru - in. _

P.M. -----|

1 0 0 0 0 0 0 0 0 1 0 0 0 5 6 5 7 8

flame. _

7

Interlude

F5 G5 A5 Bb5 E5

G5 A5
Play 3 times

__ Burn!

Play 3 times

P.M. -----|

(7) (7) 3 5 7 8 6 0 0 0 0 0 0 0 0 0 0 0 5 7 1 3 5

Bb5 E5

N.C.(E5)

Bb5 E5

P.M. -----| P.M. -----|

8 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 7 7 7 7 7 5 7 6 0 0 0 0 0 0 0 0

1. 2.

Bb5 A5 G5 E5 E5 G5 A5

P.M. P.M. P.M. P.M.

Bridge

Bb5 E5 G5 A5 Bb5 E5

Guar - an - tee your name, you go and kill your-self. The vul - tures feast a -

P.M. P.M.

G5 A5 Bb5 E5 G5 A5

round you still. O - ver-dose on shame and in - se - cur - i - ty. If

P.M. P.M. P.M.

Guitar Solo

Bb5 E5 G5 A5 Bb5 E5

one won't do, that fist - ful will.

P.M. w/ wah

G5 A5 Bb5 E5 G5 A5

Fretboard diagram for the first system:

(12)	12	12	12	12	12	12	12	15	14	14	14	14	14	14	15	15	15	15	15	17	17	17	19
(10)	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
	10	10	10	10	10	10	10	13	12	12	12	12	12	12	13	13	13	13	13	15	15	15	17

Bb5 E5 G5 A5 Bb5 E5

Fretboard diagram for the second system:

9	9	9	9	9	9	9	12	12	12	12	12	12	12	14	14	14	14	14	14	14	14	15
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
7	7	7	7	7	7	7	9	10	10	10	10	10	10	12	12	12	12	12	12	12	12	13

N.C.(E5) Bb5 E5

Fretboard diagram for the third system:

15	15	15	15	17	17	X	15	12	(12)	12	12	(12)	12	12	(12)	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
13	13	13	13	15	15	X	14	12	(14)	12	12	(12)	12	12	(12)	14

Bb5 A5 G5 E5 N.C.(E5) Bb5

Fretboard diagram for the fourth system:

14	12	12	12	14	12	15	15	(14)	(15)	15	12	(12)	15	12	(12)	0

E5 Bb5 A5 G5 E5

Fretboard diagram for the fifth system:

14	12	12	(12)	12	12	12	12	12	12	14	12	12	12	12	14
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
14	12	12	(12)	12	12	12	12	12	12	14	12	12	12	12	14

C5

1
14 12 15 12 12 12 15 12 12 15 12 12 15 12 12 15 12 14 12 14 12 14 12 14 16 14

D5

N.C.(E5)

Bb5

15 17 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

E5

N.C.(E5)

Bb5

12 14 16 12 16 14 12 14 12 14 12 14 14 0 12 12 12 16 12 12 14 12 14 12 14 12 14 12 14 12

E5

C5

12 14 12 14 12 14 12 16 17 17 12 14 12 14 15 15 14 (14)

D5

12 14 12 14 15 14 (14) 12 14 0 15 15 15 (15) 12 14 12 15 15 15 (15) 0

let ring -----

1 hold bend 1 hold bend 1 hold bend

N.C.(E5) Bb5 E5

8va

15 15 12 12 17 15 12 12 12 17 15 12 12 12 17 12 17 15 12 12 12 15 12 12 14 18 15 12 15 17 15 12 12 17 15 12 17 15 18 15 12 12

N.C.(E5) Bb5 E5

8va

17 14 12 12 17 15 0 12 18 15 12 12 18 18 15 17 | 17 15 12 17 15 12 12 14 12 12 15 14 12 12

[illegible][illegible][illegible]

musical notation for a guitar solo, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a slur. The bottom staff shows a fretboard diagram with a '0' at the first fret and a 'slack' annotation.

Interlude

E5

musical notation for the Interlude section, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a 'wah off' annotation. The bottom staff shows a fretboard diagram with a '7' at the first fret and a '5' at the fifth fret.

D5

musical notation for the Interlude section, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a 'wah off' annotation. The bottom staff shows a fretboard diagram with a '7' at the first fret and a '5' at the fifth fret.

Verse

N.C.(E5)

musical notation for the Verse section, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a 'wah off' annotation. The bottom staff shows a fretboard diagram with a '7' at the first fret and a '5' at the fifth fret.

musical notation for the Verse section, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with a 'wah off' annotation. The bottom staff shows a fretboard diagram with a '7' at the first fret and a '5' at the fifth fret.

⊕ Coda 2

E5

Ad-dict-ed to the

P.M. ---

2 0 0 0 5 6 5 7 8

N.C.(E5)

*Sing 1st time only.

Bb5 A5

D5

E5

Em D C *Play 3 times*

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the chord progression is indicated by the notes and the labels G, B7, and Em above the staff. The first measure is a G major chord (G-B-D), the second is a B7 chord (B-D-F-A), and the third is an E minor chord (E-G-B). The melody consists of eighth and quarter notes. The system ends with a double bar line.

Verse

Em D Cadd9 Em

1. So close no mat-ter how _ far. _____ Could-n't be much more _

delay off

0 0 3 0 0 0 | 2 3 3 0 3 0 | 0 0 3 0 0 0

0 0 3 3 2 0

[illegible]

G B7sus4 Em

and noth - ing else _ mat - ters. _____

Verse
Em D Cadd9 Em

2. Nev-er o - pened my - self this way. ____ Life is ours; we live it

D Cadd9 Em D Cadd9

our way. _____ All these words I don't just say, _____

G B7sus4 Em

and noth - ing else _ mat - ters. _____

Em

Ev -'ry day for us,

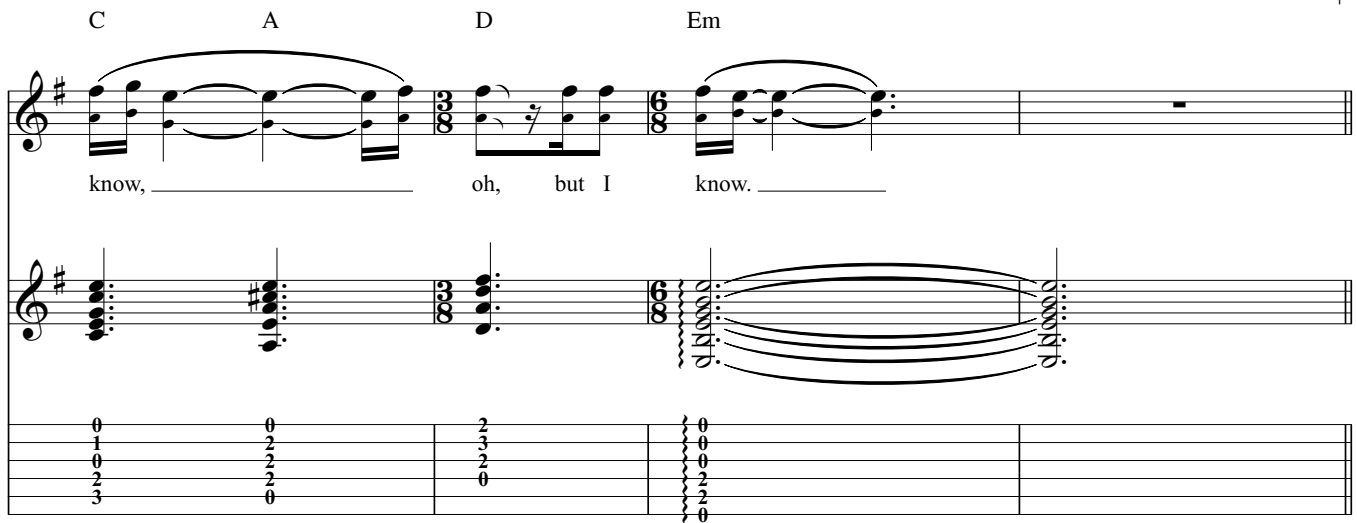
O - pen mind for ____ a dif - f'rent view, ____

C

and noth - ing else mat - ters. _____

Nev - er cared for what _ they

C A D Em

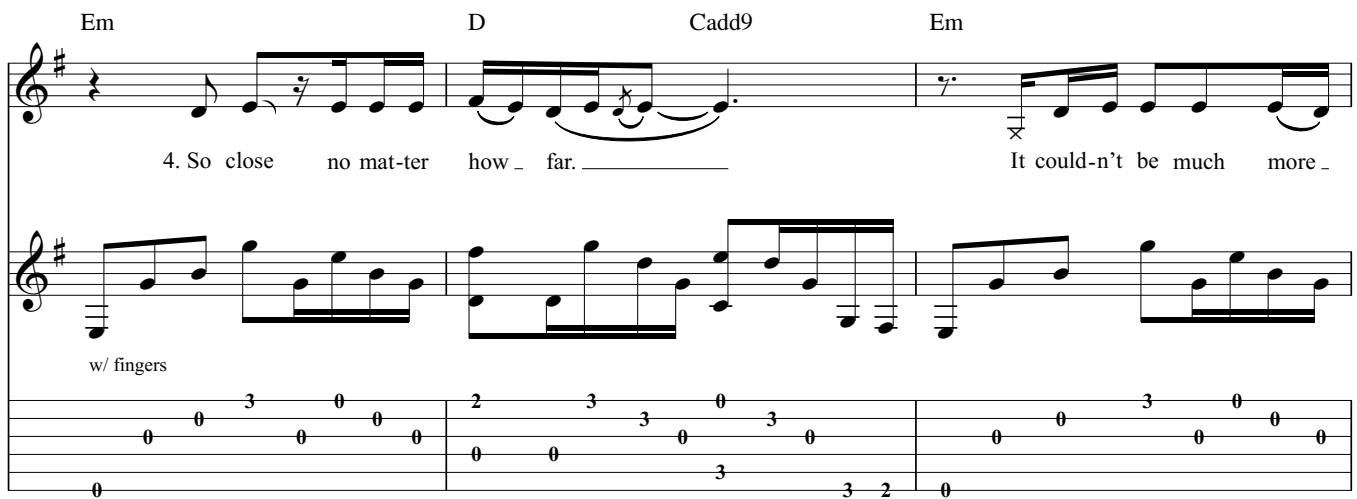


know, oh, but I know.

0 0 2 0
1 2 3 0
0 2 0 2
3 0 0 0

Verse

Em D Cadd9 Em

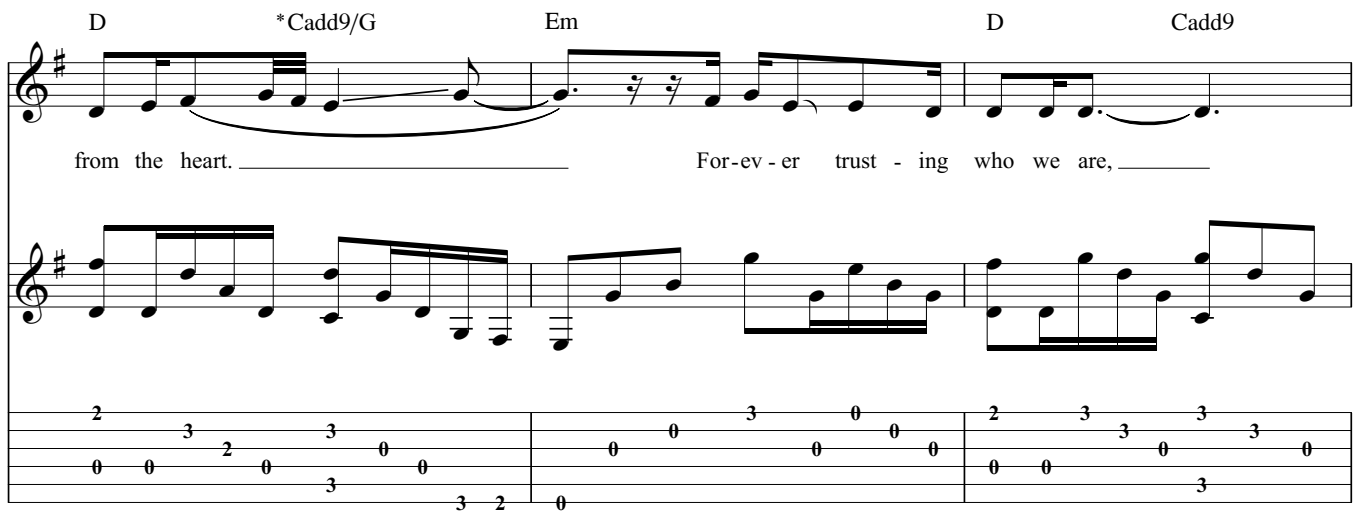


4. So close no mat-ter how far. It could-n't be much more.

w/ fingers

0 0 3 0 0 0 2 3 3 0 3 0 0 0 3 0 0 0 0 3 2 0

D *Cadd9/G Em D Cadd9

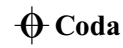


from the heart. For-ev - er trust - ing who we are,

2 3 2 3 0 0 0 0 3 0 0 0 2 3 3 3 3 0 0 3 3 2 0

*Bass plays G.

D.S. al Coda



Interlude

G B7sus4 Em

and noth - ing else _ mat - ters. _____

3 0 2 0 0 0 0 0 0 0 0 0

0 3 0 2 0 2 0 0 0 0 0 0

3 2 2 0

Em

w/ fingers

12 12 14 12

0 0 0 0

Am C

15 12 17 12 8 5 8 5 5 5 8 5 5 0 1 0 1

0 0 0 0 0 5 5 5 5 5 5 5 3 0 3

Dadd9 Em

0 3 0 3 0 7 0 7 0 0 0 0 12 12 14 12

0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am C

15 12 17 12 8 5 8 5 5 5 8 5 5 8/12 13 12

0 0 0 0 0 5 5 5 5 5 5 5 0 0 0

Dadd9 Em

mp *mf*

12 14 12 14 12 14 14 (14) 12 15 15 14 15 14 (14) 12 14 12 14 12

Verse
Em D Cadd9 Em

5. I nev-er o-pened my - self this way. Life is ours; we live it

14 2 3 3 0 3 0 0 0 3 0 0 0 0 0 3 3 2 0

D Cadd9 Em D Cadd9

our way, hey. All these words I don't just say,

2 3 2 3 0 0 0 0 3 0 0 0 2 3 3 3 3 0 0 3

G B7sus4 Em

and noth - ing else mat - ters.

3 0 3 0 2 0 2 0 0 0 0 0 0 0 0 0 0 3 2

Em

some-thing new. O - pen mind for a dif - f'rent view, let ring

C

G B7sus4 Em C A
 and __ noth - ing else mat - ters. _____
 let ring ----- | let ring ----- |
 2 2 3 2 4 2 2 3 2 5 2 3
 0 0 0 0 0 0 0 0 0 0 0 0

D C A D

Nev-er cared for what _ they say. _____ Nev-er cared for games _ they

let ring - | let ring - |

2	2		2	3	2		0	2		0		2		2	2	2	3	2		0		2
3	3		3	3	3		3	3		1		2		3	3	3	3	3		3		3
2	2	2	2	2	2		2	2		0		2		2	2	2	2	2		2		2
0	0	0	0	0	0		0	0		3		2		0	0	0	0	0		0		0
								3				0										

C A D C A

play. _____ Nev - er cared for what _ they do. _____

let ring - ↓

0	0	2	2	2	3	2	0	2	0
1	2	3	3	3	3	3	3	1	2
0	2	2	2	2	2	2	2	0	2
2	2	0	0	0	0	0	0	2	2
3	0							3	0

D C A D

Nev - er cared for what _ they know, oh, and I

let ring -

Guitar Solo

Em E5 E5

know. Yeah, yeah. _

grad. bend

1 1/2 1

15 14 14 (14) 12 (12) 14 X X X

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

w/ dist.

D5 C5 E5

let ring -- 1

D5 C5 E5

8va

12 (12) 14 14 14 13 12 (12) 8/15 14 12 15 14 15 15/17

D5 C5 G5 B5

8va loco

let ring

grad. bend

15 14 15 14 12 12 15 14 12 12 14 12 15 14 12 15 15 (15) 12

Em

grad. bend

grad. release

w/ EBow

15 (15) 12 15 12 (12) 7

Verse

Em D Cadd9

7. So close no mat-ter how _ far.

mp

5 7 5 (5) 7 8 (8) 5

Em D Cadd9 Em

Could-n't be much more _ from the heart. _ For-ev - er trust - ing

(5) (6)/7 8 (8) 3

D Cadd9 G B7sus4 Em

who we are. _ No, noth - ing else _ mat - ters. _

(6)/7 8 (8) 12

Outro
Em

dist. off
w/ fingers
w/ ambient delay

(12) 7 7 0 0 7 0 0 0 7 8 7 (7) 8 7 5

Repeat and fade

7 5 0 0 0 0 0 0 0 0 0 7

The Unforgiven

Words and Music by James Hetfield, Lars Ulrich and Kirk Hammett

Intro

Slow ♩ = 70

N.C.(E5)

Asus2

Am

Play 4 times

mf let ring -
w/ clean tone
w/ fingers

let ring - - w/ pick

Verse

Asus2 Am Am Em Dsus4

1. New blood _ joins this earth, _ and
2. See additional lyrics

let ring -----
w/ fingers

f
w/ dist.
w/ pick

P.M. ---|

D Am Em Dsus4

quick - ly he's _ sub - dued. Through con - stant pained _ dis - grace, _ the young _

P.M. ---|

let ring -----|

P.M. ---|

D Am Em Dsus4

_ boy _ learns their rules. _ With time the child _ draws _ in. _ This

P.M. ---|

P.M. ---|

D Am Em Dsus4

whip-ping boy — done wrong. De - prived of all — his — thoughts, the young —

P.M. --- | let ring --- | P.M. --- |

The first system of music consists of a vocal line and a guitar line. The vocal line is in 2/4 time and features a melody with a key signature of one sharp (F#). The guitar line is in 2/4 time and features a melody with a key signature of one sharp (F#). The guitar line includes a double bar line and a repeat sign. The fret numbers for the guitar line are: 12, 11, 11, 10, 10, 0, 0, 12, 12, 10, 9, 9, 10, 9, 10, 0, 0, 0.

D Am

— man — strug - gles — on and on. He's known, — ooh, a

let ring ----- | P.M. --- | P.M. --- | P.M. --- | P.M. --- |

The second system of music consists of a vocal line and a guitar line. The vocal line is in 2/4 time and features a melody with a key signature of one sharp (F#). The guitar line is in 2/4 time and features a melody with a key signature of one sharp (F#). The guitar line includes a double bar line and a repeat sign. The fret numbers for the guitar line are: 12, 11, 11, 10, 10, 0, 0, 12, 12, 10, 9, 9, 10, 9, 10, 0, 0, 0.

C G5 Am

vow un - to his own — that nev - er from — this day, — his

P.M. --- | P.M. --- | P.M. --- | P.M. --- |

The third system of music consists of a vocal line and a guitar line. The vocal line is in 2/4 time and features a melody with a key signature of one sharp (F#). The guitar line is in 2/4 time and features a melody with a key signature of one sharp (F#). The guitar line includes a double bar line and a repeat sign. The fret numbers for the guitar line are: 12, 11, 11, 10, 10, 0, 0, 12, 12, 10, 9, 9, 10, 9, 10, 0, 0, 0.

C G5 E5

will they'll take a - way. —

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in 2/4 time and features a melody with a key signature of one sharp (F#). The guitar line is in 2/4 time and features a melody with a key signature of one sharp (F#). The guitar line includes a double bar line and a repeat sign. The fret numbers for the guitar line are: 12, 11, 11, 10, 10, 0, 0, 12, 12, 10, 9, 9, 10, 9, 10, 0, 0, 0.

Chorus

A5 C G Em

What I've felt, _ what I've known _ nev - er shined _ through in what I've _

dist. off w/ fingers
let ring -----| let ring -----| let ring -----| let ring -----|

0 2 2 4 5 5 2 5 | 5 4 5 4 0 2 2 2 4
0 3 3 2 2 | 3 3 5 0 0

A5 C G E

shown. Nev - er be, _ nev - er see, _ won't _ see what might _ have _

let ring -----| let ring -----| let ring -----| let ring -----|

2 2 2 4 5 5 5 | 5 3 4 3 0 1 0 2 4
0 0 2 3 3 2 | 3 3 0 0

A5 C G Em

been. What I've felt, _ what I've known _ nev - er shined through in what I've shown. _

let ring -----| let ring -----| let ring -----| let ring -----|

2 2 2 4 5 5 2 5 | 5 4 5 4 0 2 2 2 4
0 0 3 3 2 2 | 3 3 5 0 0

To Coda

A5 C G E

_ Nev - er free, _ nev - er me, _ so I dub thee un - for - giv -

let ring -----| let ring -----| let ring -----| let ring -----|

2 2 2 4 5 5 5 | 5 3 4 3 0 1 0 2 4
0 0 3 3 2 | 3 3 0 0

Asus2 Am 1. Asus2 Am

en. _____ 2. They

let ring -----

2 0 2 2 0 2 2 0 2 2 1 2 2

0 0 2 2 2 2 2 2 2 2 2 2 2

2. Asus2 Am Guitar Solo Asus2 Am

let ring ----- *w/ delay

0 2 2 0 2 2 0 2 2 0 2 2 1 2 2

0 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 4 5 7 5 4 5 4 7 4 5 5/7

*Stereo delay set for eighth-note & quarter-note regeneration.

Asus2 Am Asus2 Am

let ring -----

0 0 0 0 0 5 7 7 9 7 5 5/7

8 10 8 7 9 7 10 9 7 9 5

Asus2 Am Asus2 Am

let ring -----

3 5 3 4/5 6 7 5 5 5/7

8 7 8 7 9 7 8 10 7 8 8 10 8

Asus2

Am

A5

C5 E5

D5

A5

C5

E5

D5

A5

C5

E5

D5

A5

C5

E5

D5

Am

Outro-Chorus

G E Am Cadd9 G E

Nev-er free, _ nev-er me. ____ So I dub thee un - for-giv-

dist. off

8/10 12 13 5 5 5 4 5 4 1 1 2 2/4

Am Cadd9 G E Am Cadd9

en. ____ You la-beled me. _ I'll la-bel you. _

w/ dist. dist. off

2 2 4 4/5 2 4 4/7 7/4 2 4/5 5

G E Am Cadd9 G E

____ So I dub thee un - for-giv - en. ____

w/ dist.

5 4 5 4 1 1 2 2/4 2 2 4 4/5 2 4 4/7 7/4

Am Cadd9 G E Am Cadd9

Nev-er free, _ nev-er me. ____ So I dub thee un - for-giv - en. ____

dist. off w/ dist.

2 4/5 5 5 4 5 4 1 1 2 2/4 2 2 4 4/5 2 4

Begin fade

G E Am Cadd9 G E

— You la-beled me. — I'll la-bel you. — So I dub thee un - for-giv-

dist. off

Am Cadd9 G E Am Cadd9

en. — Nev-er free, — nev-er me. —

w/ dist. dist. off

Fade out

G E Am Cadd9 G E

— So I dub thee un - for-giv - en. —

w/ dist.

Additional Lyrics

2. They dedicate their lives to running all of his.
 He tries to please them all, this bitter man he is.
 Throughout his life the same, he's battled constantly.
 This fight he cannot win, a tired man they see no longer cares.
 The old man then prepares to die regretfully.
 That old man here is me.

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